

Bandmaster Hammond Returns.
Wade H. Hammond, bandmaster of the Ninth Cavalry, stationed at Fort D. A. Russell, Wyoming, has returned from Europe, where he was a student at the Royal Military School of Music, London, England, for nearly three months. The Ninth Cavalry band is considered the best body of musicians in the United States army, but Bandmaster Hammond is ambitious that his musical organization win additional laurels. Hence his trip abroad. His expenses were defrayed by the cavalrymen, the white officers heading the subscription list.

Bandmaster Hammond is not enthusiastic over the military bands in this country and declares they have not made much advancement since the days of the late Patrick Gilmore.

but
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bone, flute,
which makes
of every musical.

"When a student institution as the Royal of Music he can take ments, go into the jungle, organize a first class militia among the natives," declared master Hammond to the dramatic ed. of THE AGE. "It is so different with the majority of our musicians in the United States, for as a rule they are only familiar with one instrument."

Bandmaster Hammond left Tuesday for Fort D. A. Russell. His band numbers thirty-eight musicians. He is in search of several first class men.

IN MARSHALL, TEX.

Smart Set Company, Headed by S. Tutt Whitney. 11-23-12

A bigger drawing card than ever, the "Mayor of Newton" is the play written by Mr. Whitney, assisted by his brother, J. Homer Tutt, music by Russell Smith and T. L. Comell. Mr. Whitney is assisted by J. Homer Tutt, his straight man; Miss Blanch Thompson, his leading lady, and the strongest cast and chorus. The company has played to capacity wherever they have appeared. Next year Mr. Whitney will

COLERIDGE-TAYLOR'S CHILDREN
Under the caption, "The Children of a Genius," the New York Times publishes the following about the children of Samuel Coleridge-Taylor, with photos of the youngsters.

The premature death of Samuel Coleridge-Taylor, the Anglo-African composer, a concert in whose honor took place on November 22, has aroused some curiosity as to his two children, named Hiawatha and Gwendolen. The widow of the composer being an Englishwoman, the children are the fruits of one of those mixed marriages which are always interesting. Both their father and mother having been musicians, it is hoped that the time is not far distant when they will give to the world proof of the force of heredity. Already Hiawatha, who shows great talent for acting, is engaged in rehearsing a Hiawatha, a playlet of his own conception, which has been favorably criticised by an eminent actor. He began to study the violin and theory of music at the age of four, but it was his father's wish that he should cease his music lessons for a time. Gwendolen inherits much of her father's musical genius and sings many of his songs, notably the Fairy Ballads. She reads at sight very well, and possesses a good musical memory. The composer wished that both his children should eventually receive their musical education at the Guildhall School of Music, under the guidance of his great friend, Landon Ronald, with whom he frequently discussed the subject.

Miss Jones Triumphs in Buffalo.
Miss Clarence Jones, daughter of Lawyer Thomas L. Jones, has scored a triumph in music. By special invitation of the Guild club, at St. Augustine's Catholic church in Buffalo, N. Y., Miss Jones took part in a musicale at that place. She played three selections on the piano, and each of them was enthusiastically received. She was the central figure of the splendid entertainment, and Buffalo is ringing with praise of her skill. Miss Jones graduates with honor this week from the Cornell University of Music at Ithaca, N. Y. Lawyer and Mrs. Jones have gone to Ithaca to witness the ceremonies. Miss Jones is to establish a conservatory of music here, for the instruction of the Negro in the higher types of music.

Irving Williams.
"Mine".....Solman
J. Rex Jones.
"Beans, Beans, Beans".....Bowman and Smith
George Henry.
"Spring, Beautiful Spring".....Lack
Clef Club Symphony Orchestra.
"Swing Along".....Cook
Grand Choral Ensemble, Entire Clef Club.
"The Silhouettes" (Dancing Shadows).....Tyers
Original Composition Introduced by
Clef Club Symphony Orchestra.
"My Gal's Gone Away".....Ervin
Fred Ervin, the Composer.
"Strength of the Nation".....Europe
Clef Club Symphony Orchestra.

Christian Records
The latest choral work of Samuel Coleridge-Taylor is "A Tale of Old Japan," the words of the poem being by Alfred Noyes. 1-18-12

McPherson-Curtis Wedding
R. C. McPherson, a well-known song writer, and Dr. Gertrude E. Curtis, one of the leading colored dentists of New York, were quietly married Monday evening at St. Philip's P. E. Church, the Rev. H. H. H. officiating. Dr. Curtis was given away by her mother, Mrs. Agnes E. Curtis. Mrs. Lulu Patterson was bridesmaid and Lester A. Walton best man. Miss Ida E. Curtis, a sister of the bride, was also present.

Mr. McPherson, who writes under the nom de plume of "Cecil Mack," is one of the leading song writers of the city, and was for several years manager of the Gotham-Attucks Music Publishing Company. He has been identified with such hits as "Teasing," "Cousin of Mine" and "Hannah from Savannah." Dr. Curtis was the first colored female to be granted a license to practice dentistry in the state of New York.

Mr. Elbert Williams, Principal Musician of the 9th Cavalry Band, United States Army, Fort D. A. Russell, Wyoming, has published a musical composition for voice, trumpet and piano, entitled "Trumpet Calls." The music is arranged under the following sub-heads: First Calls, Guard Mountain, Full Dress, Overcoats, Drill Call, Boots and Saddles, Assembly, Fire, To Arms, To Horse, Call To Quarters, Taps, Mess, Sick, Church, Recall, Officers' Call, Captains' Call, The General—a total of 32 in all. "Trumpet Calls" will serve to make the public more familiar with army life and trumpet music.

Inclusion 2-17-12
Clarence Jones, the young pianist and composer, has been very busy of late placing his new songs. He is at present rehearsing Miss Fanny Wise. "The Twilight, the Roses and You," "Won't You Forgive Me," "It Ain't a Bit of Harm" and "Wise Old Moon" are numbers that will be heard in her repertoire.

Freeman 2-24-12
Chicago

Joe Jordan, the composer, who is now doing a sketch with Maud Turner, arrived in the city last week to be at the bedside of his mother, who is dangerously ill. Mr. Jordan left Berlin, Germany, on January 28, in response to a dispatch from home.

COMPOSER'S WIDOW IN NEED.
Special to THE NEW YORK AGE 12-12-12
TUSKEGEE Ala., Dec. 10.—Friends of the late S. Coleridge-Taylor, of London, have written Booker T. Washington, urging him to assist in securing a fund for the support of Mr. Taylor's widow and children. It seems that help is urgently needed, as Mr. Taylor's family are left without means to live on. Mr. Washington has received a cable to this effect.

From James T. Brynn, musical conductor for Aida Overton Walker's vaudeville act, has just finished his best compositions. "Love Makes the World Worth While," "On the Road to the Land of Dreams," "She's Just the Kind of a Girl," "Roll, Jordan, Roll," "Please Don't Bother Me When I'm Eating" and "Oriental Dance."

Freeman 3-30-12
Lawyer R. N. Harper's (of Louisville), "Tallaboo" a high-class musical company, that was to appear here March 28th, will not appear until April 8. "Tallaboo" is considered by the press as the best musical colored company, composed exclusively of Negroes on the American stage. Tickets will be on sale at the Capital theater Saturday morning at 9:30. Prices, \$1.00, 75c and 50c. "Tallaboo" will play in all of the principal cities of the state.

The painting by Mrs. William E. Scott, of Indianapolis, has been accepted in the spring exhibit of the Paris Salon. Mr. H. D. Tanner and Mrs. E. Scott are the only Negro artists whose work has ever been exhibited at this salon.

PROF. F. A. CLARK, Mus. Doc., of Philadelphia who stands in the first rank of composers and harmonizers among Negroes in the country, was a welcome visitor to our city and office this week. Our readers are familiar with the Eastern Children's Day and other music from the pen of Dr. Clark. He has been instructing classes at the National Religious Training School at Durham and before leaving the state for home is visiting a few places of interest. Charlotte is pleased to be on the doctor's list.

THE NEW YORK TIMES IN ITS ISSUE OF Sunday, March 17th, in an illustrated half-page article contains an article entitled "Negro Youth Amazes Artists by His Talent." is the story of Richard L. Brown, who went to New York from West Virginia to seek fame and fortune, and who has disclosed abilities as an artist that have aroused the interest of George deForest Brush and many other distinguished artists. In addition to publishing a double column picture of young Brown, there is also published photographic productions of three of his canvases. Further, aside from calling attention to the artistic attainments of young Brown, The Times also recently reported an address delivered by Mr. David Mannes, the eminent music master and to symbolize the growth of their Almaty, bringing upon the stage many a ancient settler and representatives of man nationalities. Greatest of all was the banquet, with its good fellowship, its play wit, its expression of the idea that education must be turned to account, must be useful to be of value.

—CLEMENT RICHARDSON.

MANDO'S CONSERVATORY OF MUSIC

RECEPTION ROOM

The Mando Mozart Conservatory of Music, 3195 Madison Avenue, is a national in scope, all races and nationalities being attendance. This school has been organized thirty years and students who have attended this are now playing in many of the leading orchestras and theatres in this and other cities. Students from many of the large Southern cities are now attending this school. Only teachers of superior

the courses prescribed under the rules of the school. The Prof. has made classic music a specialty for fifty years, hence his great success as instructor. Branches of instruction: Piano, organ, violin, violoncello, vocal music, harmony, ensemble playing, chamber music, orchestral and classic music a specialty. The conservatory sextet and concert orchestra. Albert F. Mando, conductor, can be engaged

the Prof. thus assuring a complete theoretical and practical musical education from the elementary to the highest classical art. This being the best equipped and only recognized conservatory of music in America under the direction of and owned by a colored musician and a complete musical education is guaranteed to those who pursue

A Negro Music Master

At the March Conference in the United Charities Building Tuesday afternoon on New York and the Colored People," David Mannes, the eminent music master, leader of the New York Symphony Orchestra, startled the large and fashionable audience by confessing that a colored music master, not recognized as such, shaped his life and put him on the road to fame.

Mr. Mannes told the story of the first legitimate musical instruction of his first direction on the right path of musical study, and of how, years later, he tried to pay his debt by inaugurating the Musical School Settlement for Negroes, now advancing through the first season with 150 pupils.

Mr. Mannes, who is the brother-in-law of Walter Damrosch, is the director of the New York Music School Settlement, and the concert master of the New York Symphony Orchestra, but he was once a very poor boy, whose first handling of the violin had been guided only by an itinerant music teacher. It was then that he met Charles Douglas, and the story he told Tuesday was the story of Charles Douglas.

DOUGLAS WAS REAL MUSIC MASTER

Douglas was a colored lad in a Southern town when he first attracted attention as one possessed of conspicuous musical talent. So great was the promise he showed with the violin that rich patrons backed up his ambition and sent him abroad to study under the masters there, and as he became a violinist of power he became, too, a man of wide reading and a fluent speaker of French and German as well as of English.

When he had finished his study he came back to America, hoping to find a bright future in the music world of the North. But this hope was never realized, for, though there was recognition of his ability among people who knew, the color line was drawn to shut him out of fair opportunities. There was no room for him in a great symphony orchestra. There seemed to be no place for him to pursue his career on the level for which his taste and his education had prepared him. And, gifted and accomplished though he was, he had to turn to the guitar and banjo as the instruments with which a colored man could gain a hearing, and to play wherever he could for what meagre remuneration the field offered.

GREAT MUSICIAN DIED OF BROKEN HEART

"And I know that when he died," said Mr. Mannes, "he died of a broken heart."

One day a broken and a disappointed man, Douglas was walking along 27th street when he heard the strains of a violin rising from the basement of one of the old brown stone houses there.

"It is my son who is playing," was the proud reply of the woman there to the question that Douglas stopped to ask, and, going in, he found a boy of thirteen or thereabouts fiddling away for dear life.

"You do not play badly," the colored man said, a little wistfully, as Mr. Mannes remembers it, for he was the boy with the violin.

And out of that meeting grew a friendship between the boy and the disappointed colored man, who taught him the things he had learned abroad, and who read to him from Poe and from Tennyson, and helped to shape his life. Mr. Mannes afterwards studied under the masters in Europe, but it was the colored man playing the banjo for a living in New York who first started him in the right direction.

DEDICATES MUSIC SCHOOL TO DOUGLAS

That was thirty years ago, but it is to the memory of Douglas that Mr. Mannes has dedicated the Musical School Settlement for Negroes that is in progress in the

TO BE A BIG MUSICAL EVENT

As will be seen by reference to the advertising columns of The Age, there is to be a great event for the colored people of New York on May 2, when a grand concert will be given at Carnegie Hall under the auspices and in aid of the recently formed Music School Settlement for Colored People. This concert will be given exclusively by colored artists, and will consist of play compositions composed by colored musicians. Among the associations and individuals who have kindly volunteered their services for this occasion are the Clef Club Orchestra of 125 pieces, of which James Reese Europe is conductor and Wm. H. Tyers is assistant conductor. The mere mention of this feature should alone serve to fill Carnegie Hall. But, in addition to the Clef Club, there will be a large chorus of 150 voices specially trained for this occasion by Will Marion Cook and who will sing plantation melodies and "spirituals" so dear to the heart of every colored person. Then, too, the fine choir of 40 men and boys of St. Philip's Church will be heard in compositions of its talented conductor and organist, Paul C. Bohlen, and in a cantata of Coleridge Taylor, the most eminent composer of the Negro race. The always popular baritone, Harry T. Burleigh, will sing several songs. The renowned J. Rosamond Johnson, who has written music for the

Williams and Walker combination, will play some of his characteristic piano solos, and the Versatile Entertainers' Quintet, probably the highest salaried artists now before the public, will, by the kindness of Bustanoby brothers, render some of the characteristic songs and ragtime.

The Music School Settlement for Colored People has recently been incorporated under the laws of the State of New York, with a board of directors consisting of the following well known people: Elbridge L. Adams, Mrs. Frances C. Barlow, the Rev. Hutchins C. Bishop, Henry T. Burleigh, Miss Natalie Curtis, Miss Dorothea Draper, Dr. W. E. Burghardt, Du Bois, Mrs. Benj. Guinness, the Rev. Wm. P. Hayes, Mrs. Percival Knauth, Mrs. David Mannes, David Mannes, Mrs. W. H. McElroy, Winthrop L. Rogers, Mrs. Charles Sprague-Smith, Lyman Beecher Stowe, Frederick Strauss, Princess Pierre Troubetzkoy, Miss Louis Veltin and Miss Elizabeth Walton.

Of these David Mannes known to many of our people as the founder of the school. Mr. Mannes is in this way endeavoring to repay the debt he owes to the colored race by reason of his own instruction on the violin from a colored man named Douglass. Lyman Beecher Stowe is a grandson of the famous authoress, Harriet Beecher Stowe. Miss Elizabeth Walton is the director of the Mary F. Walton Free Kindergarten for Colored Children on West 63rd street.

It is the aim of this association to own its own house, which will be made the social centre for the colored people of this city. By appealing to the instinct of the colored race for music, it hopes to reach the hearts of the colored people.

Dr. Frissell, the principal of Hampton Institute, who is very much interested

cent letter: "I have a strong belief in the value of music in educating a people, especially the negroes, and I believe that the Music School Settlement for Colored People will be of great help, not only in getting the negroes together, but in creating kindly feeling towards them among the white people."

Elbridge L. Adams, who, as chairman of the organization committee, has been instrumental in organizing the Music School Settlement, interviewed by an Age reporter, said:

"The Music School Settlement for Colored People is a movement which I am sure will appeal to a great many people in this city. We have been surprised to receive many contributions of money in advance of any systematic appeal for funds. We do not want this movement to be confined to the white race, but hope the colored people of New York will rally in its support. Already the school has 150 pupils enrolled, most of whom pay 25 cents a lesson, thus bearing about one-half of the cost. The school could easily have had 400 pupils, if it had had funds to take care of them. It is hoped that the concert which is to be given on May 2 will result in adding to the treasury of the school a large sum of money. If the colored people of New York respond, as we think they will, there will be no doubt about the success of this concert, which is the first organized attempt so far as I know, to show to the public of New York what the Negro race has done and can do in music."



JAMES REESE EUROPE

Conductor Clef Club Symphony Orchestra—One of the attractions at the Grand Carnegie Hall Concert, May 2nd, 1912.

AN ARTIST OF GREAT PROMISE

Art Lovers and Critics Highly Praise Work of Richard Lonsdale Brown, Who Is in His Teens—Water Colors on Exhibition in New York.

Special to THE NEW YORK AGE.

The work of Richard Lonsdale Brown, a young colored artist still in his teens, whose pictures are on exhibition at the gallery of the Ovington Brothers Company, 314 Fifth avenue, is attracting much attention. Those who have seen his water colors declare that already young Brown is an artist of ability and great promise. Not only have art lovers visited the Ovington Brothers' gallery and expressed admiration of the young artist's paintings, but many of his water colors have found ready purchasers.

Among the art critics to speak in complimentary terms of the artist is

Joseph Edgar Chamberlain of the *Evening Mail*, who says:

Richard Lonsdale Brown is a young artist, of colored parentage, whose water colors are on exhibition at the gallery of Ovington Brothers Company. His work is most favorably described in an opinion of it which has been published by Will Rothenstein, himself a great artist: "Mr. Brown has a very precious gift—a vision of his own of nature which has a touching quality of beauty." There is in Mr. Brown's water colors a certain hardness and tightness of method which marks the young and consciously striving artist. But in them all there is an individual quality that is very pleasing. He seems to see things in a direct and simple way of his own, and the spirit of beauty broods over all.

One of the most charming of his pictures is a marine view of rare delicacy—a big, bending rosy cloud high above a sea of the most delicious blue. The color in this picture is of an ineffably lovely sort that we often see in nature, but seldom in a picture. "Deserted" is a Southern cabin, behind which are leafless trees relieved against a luminous afterglow. Here again the color is beautiful, and the harmony of sentiment between the trees, the sky and the old cabin is remarkable.

"Swampy Pond," "The Elm," "The Apple Tree," "Misty Winter Morning," "A Stormy Evening"—all these are charming pictures. Mr. Brown is an artist of decided promise.

CLEF CLUB PLANS TO BUILD

May 2-24-12

At a special meeting of the Clef Club held February 19, at the club's headquarters, 134 W. 53d street, which was attended by nearly one hundred members, the feasibility of erecting a large and modern club house was discussed, and those present pledged themselves to co-operate in every way to raise sufficient funds so as to be able to commence building by the spring of 1914.

There is in the treasury of the Clef Club \$5,000, most of which has been raised by giving symphony concerts which entertainments have been generously patronized by the public. There are 210 members in the organization, and since the meeting on February 19, each has pledged to give from \$25 up in the interest of the building fund, the amount subscribed to be paid into the treasury within one year. The members expect to raise quite a sum by giving two symphony concerts yearly. The next semi-annual concert by the Clef Club Symphony Orchestra will be given either May 11 or 23.

Although no definite plans have been made relative to the site or the erection of the building, the members giving most of their attention at this time to the raising of funds, it is estimated that the proposed building, including the price paid for the plot of ground, will cost about \$165,000. When built the clubhouse

will be the headquarters of the colored musicians of Greater New York, and an opportunity will be afforded the members to further their musical education, if desired.

The majority of members of the Clef Club are musicians who furnish entertainment at the leading hotels and cafes of New York City and come in contact with the best white people. Their work consists mainly in entertaining private parties given at such places as the Waldorf-Astoria, Sherrys, Delmonicos, Martins, Rectors, Hotel Astor and the Ritz-Carlton. All of these entertainers are members of the Clef Club.

The preamble of the Clef Club is: "In order to inculcate the science of vocal and instrumental music, to promote greater efficiency among its members in art, technique, and execution, of vocal and instrumental music, and to promote good fellowship and social intercourse, we, the members of said organization, have established, organized, and incorporated the Clef Club of the City of New York."

The Clef Club is arranging to give a recital at the Hippodrome on or about April 21, under the auspices of the Negro Settlement School Fund. Some of the prominent colored vocal and instrumental soloists in the country will appear on this occasion, and all the music played and sung will be by Negro composers.

The Negro Settlement School was founded a little over a year ago to advance the Negro of New York City along musical lines. The officers of the Board of Directors are: E. L. Adams, chairman; Mrs. Percival Knauth, treasurer; Mrs. Natalie Curtis, treasurer; David Maffnes, supervisor; David Martin, director.

The officers of the Clef Club are: James Reese Europe, president; Frank Price, vice-president; Chandler Ford, financial secretary; Lou Fuller, recording secretary; William H. Tyers, treasurer; William Brown, sergeant-at-arms; William Jordan, chairman of House Committee; Percy Robinson, librarian; Dr. A. A. Kellogg, examining physician.

The members are: Luther Blake, Earl Bumford, Jos. Grey, Harry Hill, William Johnson, William Jordan, Seth Jones, J. Peter Staples, William Brown, Clarence Bush, Wm. Blacklock, Carrol Morgan, Irving Williams, Joseph J. Jordan, Charles Verona, Daniel Murray, Al Brown, Frank Price, Tom Bethel, Ferd Allen, F. S. Beaumont, Thomas Harris, Fred. Jackson, Percy Robinson, Andy Richardson, Ed J. Brown, Herbert Washington, James Banks, Chandler Ford, Egbert E. Thompson, Nat Toomey, Dennis Johnson, William H. Brown, Joseph Boswell, Will H. Dixon, William Cole, C. Lewis Fuller, William F. Jackson, Woodford Kelly, Edward H. Ransom, William H. Tyers, Theodore Wilson, Fred. Bryan, Jas. Hodge, Walter Grey, Edward Harper, W. Mortimer Jones, Clarence Jackson, Jos. Meyers, Anthony Tuck, Wm. Washington, Frank Beandhuy, John W. Ellison, George Dockett, Geo. W. Bennette, Holcomb Reid, J. Eddy Wise, Wm. Parquette,

Wm. Tyler, Arnold J. Ford, Arthur T. Stewart, Wm. Humphreys, C. Arthur Rhone, Andrew A. Brown, Sidney



JAMES REESE EUROPE

Helms, Millard Jackson, James Rivers, Kelly Thompson, Frank S. Warren, Thomas Brandon, Jeff Demont, John R. Burroughs, Wesley Johnson, Lawrence Morris, Charles A. Wilson, Wm. Riley, Harry Simmons, Thomas C. Harris, Robert C. Coleman, William J. Carle, Ford Dabney, Louis Finley, Plennie Heath, Arthur H. K. Jackson, Al Johns, Emery B. Smith, Herman Thomas, John N. Europe, Joe Furber, Louis Gearing, William Pettus, Jesse Hope, William H. Hughes, Howard Harris, Fred Johnson, Lloyd Smith, George Waters, Edward Fields, Arthur S. Shaw, William B. Cooley, Wm. C. Thomas, Stephen Young, James E. Lightfoot, David Irwin Martin, Henry H. Williams, Alfred W. Ross, Isaac Johns, William Pope, Al Seaman, Arthur Desverney, George Henry, Van Johnson, Fred Miller, Jack Spriggs, David Walker, Henry Sales, Arthur Payne, Alex. Fennar, Jesse Wilson, Jacob Pease, J. Tim Brymn, Hampton Rogers, Arthur Polson, Ira Horrington, Joe Harris, Cyril Gittens, E. Irving Jones, Daniel Kildare, Charles Mills, Sam Patterson, James M. Shaw, Clarence Williams, Ollie White and Hugh Woolford.

SEEN AND HEARD WHILE PASSING.

(S. Tutt Whitney.)
Free Press—8-17-12
During the last three months I have received letters from friends in different parts of the country informing me that different compositions used with the Southern Smart Set Company are being sung by vaudeville teams and claimed by the singers as their own compositions. Since our first tour South, all music used with the Southern Smart Set Company has been composed by Mr. T. L. Corwell, J.

Homer Tutt, Henry Watterson and myself. Many of our compositions have never been published. It being our desire to furnish our patrons with first-hand music. Permission to use some of our compositions has been asked and granted to several of our friends in the profession. Others not content to use them without permission, lay claim to their authorship. With the permission of Mr. Knox, I have compiled the following list of compositions for which J. Homer Tutt, Henry Watterson and myself are individually or collectively responsible:

Dear Old Mexico; Smile On Sue; Dream and Glide; Strutting Sam; When I Hear the Minstrel Band; Neat Ned, Nuff Sed; Glad, Glad Dude; Swell Dan From Dixie Land; Oh, My, Miss Mandy; Gee, But It's Tough To Be Poor; Captain Kidd; Hot Tamale Sam; Dat's Sufficiency; Yankee Sam; Fair Enough; Ain't Got Nuthin', Never Had Nuthin', Don't Want Nuthin' But You; I Ain't Goin' to Let Nobody Make a Fool Out of Me; The Expression On Your Face Makes Me Hesitate; In the Sweet Bye and Bye; I Can't Do Like Paw; The Miser's Gold; Through Eternity; Have Patience, Don't Worry; I'm a Ruler; I'm the Mayor of Newtown; Lucinda, By My Lady Lu; Dear Louise; My Spanish Maid; Good Night, Marle; Oh, Come to Me; Gee, But Ain't It Great to be a Soldier; Tell Me, Little Girlie; Sally; This Short Life is But a Dream; That's Where I Long to Be; Indiana; Tell Me, Rose; The Wedding of the Flower and the Bee; I Could Learn to Love a Boy Like You; Dixie Land; On a Summer Eve; I Love You Best of All; Way Back in Dixie Land; It's Shoutin' Time; Feegee King; At the Post Office Door; Dear Old Atlantic City; I Wish I Didn't Have to Work Any more.

Harrison Emanuel's Recital.
Mr. Harrison Emanuel appeared in a violin recital Monday night of this week at Kimball hall, Wabash avenue and Jackson boulevard. Not since the appearance of Mme. E. Azalia Hackley last October has there been in attendance at a musicale so large and appreciative an audience as the one at Kimball hall on Monday night.

Mr. Emanuel seemed to realize the occasion and, with all of his ability, soul and genius, proved that he was a real artist and worthy of the highest commendation.

His first number was Concerto No. 3, by Wieniewski, and was rendered with skill and artistic temperament and showed his mastery over the stringed instrument. His harmonics were excellent and his memory of each number was perfect. The concert was a grand affair and Mr. Emanuel should feel proud of its success. He was assisted by Mrs. Marie Burton-Hyram. She rendered charmingly and sweetly, "Plus grande dans son obscurite" from "Queen of Sheba," and "Inspiration," the waltz song from Terry. The numbers given by Mr. Emanuel were: a, Thias, Massenet; b, Ave Maria, Schubert-Wilhelm; c, Zephyr, Hubay; d, Deep River, S. Colridge-Taylor; e, Caprice Viennois, Kreisler; f, antasia Caprice, Vieuxtemps.

Mr. Emanuel leaves next week for New York City to appear in the Pre-Lenten recital. There is every evidence to believe that Mr. Emanuel will "make good" in the East.

Greatest Event of the Season

CARNEGIE HALL, West 57th Street

Thursday May 2nd, 1912, 8:15 P.M.

The Music School Settlement for Colored People, Inc.

ANNOUNCES A

GRAND CONCERT

Of Music Written and Performed Exclusively by Colored People

AMONG THOSE PARTICIPATING WILL BE

The celebrated Clef Club orchestra, 125 strong, James Reese Europe and Wm. H. Tyers, conductors.

A large chorus of 150, especially trained for the concert by Will Marion Marion Cook, and singing his arrangements songs and Southern melodies.

Harry T. Burleigh, New York's favorite baritone.

J. Rosamond Johnson, the renowned colored composer, in his inimitable piano solos.

The "Versatile Entertainers," the highest salaried colored quintette in New York, late of the Cafe des Beaux Arts, now of the Cafe Bustanoby Bros.

The incomparable choir of St. Philip's Church, Paul C. Bohlen, director of original compositions by Mr. Bohlen, and a cantata of Coleridge Taylor, and other attractions.

ALL SEATS RESERVED

Parquet, \$1.50 Dress Circle, \$1.00 First Balcony 75c. Second Balcony 50c

Tickets on Sale at:—Box Office Carnegie Hall, Hotel Marshall, 127 West 53rd Street, Office of The New York Age 247 West 46th Street. SECURE YOUR RESERVATIONS EARLY Apr. 18-31

says Negro Put Him on Road to Fame

"My Colored Violin Teacher" was the subject of an address delivered by David Mannes at the March conference on evils and pauperism, held in the assembly hall of the United Charities Building, Tuesday. Mr. Mannes, who is a brother-in-law of Walter Damrosch, is director of the New York Music School Settlement and concert master of the New York Symphony Orchestra. During his address the noted musician confessed that a Negro had much to do with his career. *N.Y. Age 3-21-12*

Mr. Mannes told those present that he is now trying to pay the debt he thinks he owes to Charles Douglas, who gave him his first lessons when he was a poor and struggling youth.

by founding the Musical Settlement School for Negroes.

According to Mr. Mannes, Charles Douglas was a Negro lad in a Southern town when he first attracted attention as one possessed of conspicuous musical talent. So great was the promise he showed with the violin that rich patrons backed up his ambitions and sent him abroad to study under the masters there, and as he became a violinist of power he became, too, a man of wide reading and a fluent speaker of French and German as well as of English.

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pursue his career on the level for which his taste and his education had prepared him. And, gifted and accomplished though he was, he had to turn to the guitar and the banjo as the instruments with which a Negro could gain a hearing, and to play wherever he could for whatever compensation he could get.

One day, a broken and a disappointed man, Douglas was walking along twenty-seventh street, when he heard the strains of a violin rising from the basement of one of the old brownstone houses.

"It is my son who is playing," was the proud reply of the woman there to the question that Douglas stopped to ask, and, going in, he found a boy of thirteen or thereabouts fiddling away for dear life.

"You do not play badly," the Negro said. Mr. Mannes was the boy with the violin.

Out of that meeting grew a friendship between the boy and the colored musician, who taught him the things he had learned abroad, and who read to him from Poe and from Tennyson, and helped to shape his life. Mr. Mannes afterward studied under the masters in Europe, but it was the colored man playing the banjo for a living in New York who first started him in the right direction.

Mr. Mannes stated that music can be the great lever to raise Negroes, to whom harmony is natural, and who have made the only original contribution to music that has come from America. He was referring to rag-time, which, he declared, was by no means a joke.

Planning Big Musical Event

What bids fair to be the biggest musical event in which Negroes ever participated in this country will be given October 19 to 26 inclusive at Madison Square Garden, when "Negro Life," a mammoth festival of Negro music, conceived by Will Marion Cook, will be produced with six hundred people—all Negroes.

The festival will be presented for the benefit of the Music School Settlement for Colored People in which David Mannes is actively interested. Associated with Will Marion Cook as conductor will be Harry T. Burleigh and J. Rosamond Johnson. It will be the chief aim of the promoters to show how the African music has retained its distinctive character, despite the fact that for hundreds of years it has come in direct contact with the music of other countries and has developed under foreign influence. At first an old African piece marked for its simplicity, and originally produced by the beating of tom toms, will be used, and the gradual development of Negro music will be shown up to the present.

The program will be divided into six parts, and the festival will be spectacular as well as musical. In the first part the promoters plan to use a chorus of three hundred, an orchestra of one hundred and fifty musicians, besides fifty old men and fifty old women for character work. Slave songs, hymns and early minstrel songs will be sung.

The third part will consist of the "Essence" song and dance, produced by one hundred people, while in part 3 the lighter and popular songs of the last fifty years will be rendered. One of the biggest numbers on the program will be

Will Marion Cook's "Clorindy," in which the cakewalk will be put on with a big company. This part of the performance will take up thirty-five minutes.

The lighter songs of J. Rosamond Johnson, Harry Burleigh, Will Marion Cook and other well-known Negro composers will be sung in Part 5, and in Part 6 the heavier compositions of our Negro composers, including Coleridge Taylor, will be heard.

Arrangements are under way to bring to New York for the occasion the lead-

ing colored soloists throughout the country. Already Will Marion Cook has begun the selection of singers for his choral work.

THE PRE-LENTEN RECITAL

N.Y. Age 2-12-12

As the years glide on and on, and Manhattan Isle becomes more grown up and greater in wealth and influence the Pre-Lenten recital and assembly, given annually under the management of Walter F. Craig, becomes more and more an institution of the community. At no time in the year do beauty and such royal combat and the occasion us with a large gathering. It is, for me to by making the brilliancy by the gathering at Palm

genuine amusement of the assembly, the mediocrity in the program is and music aggy and the wall, le, it is not nine which ment meets the people. o the rule.

Some were very T. Butler of est applause of the event, impression. ing Mr. Butler "Deever" some ago in his native city and enjoyed work. His enunciation is good, and although he does not pose as a singer he gives evidence of being able to creditably render vocal selections if ambitious in that direction. By pitching his speaking voice somewhat lower Mr. Butler will find that his words will have better carrying effect. Aside from "Lady Maud's Oath," "The Rosary," "Imitation of a Lady Making Her Toilet," "Danny Deever," and "The Low Back Car," Mr. Butler responded to several encores.

A very promising musician is Mr. H. Emanuel, a young violinist of Chicago. This youngster excelled at bowing and gave a highly satisfactory exhibition of his skill with his bow, especially in his last three numbers, "Thaise," "Caprice Viennois" and "Zephyr." That the young violinist from the Windy City has been under the tutorship of competent masters is evident, and it is predicted that he will some day bloom as a violinist of more than ordinary prominence.

A new tenor in these parts is Mr. A. W. Smith, who showed excellent judgment in his selections. Mr. Smith is

...a robust tenor, and his voice seemed to be more fitted for the parlor of a smaller hall than Palm Garden, but what his voice lacked in strength was made up for in sweetness. "For You Alone," "As I'd Nothing Else to Do," and "Song of the Soul" were among the numbers he pleasingly rendered.

Mme. Octave Dishman, soprano soloist of Omaha, was advertised as the principal attraction of the evening's program. Despite my strenuous attempt to be chivalrous to Mme. Dishman and my desire to extend to her all the courtesy to which a visitor is entitled it is utterly impossible for me to refer to her engagement as a success. I am inclined to believe that Mme. Dishman was not at her best Thursday evening, as she did not live up to the reputation that preceded her by any means. I have in mind a number of local singers who could have occasioned as much enthusiasm as this imported singer. Mme. Dishman showed a marked fondness for dwelling among the top notes and indulging extravagantly in trills, although her best notes were made in the lower register. I had hoped that she had outgrown the habit of some of the younger and ambitious singers recently heard in this city, who came to New York and sought to impress upon us how much they knew about voice culture by singing numbers showing off the voice from a standpoint of execution only. However, she, too, was guilty of a similar offense. "Then Weep, O Grief Worn Eyes," "Thou Brilliant Bird," "Silent as Night," which was the most familiar number, and "The Florian Love Song" were the selections rendered.

Mr. Melville Charlton acted as accompanist in his usual capable manner.

After Thursday evening's recital I again find myself complaining of the selections used by the majority of the artists. It has been the mistake of many singers who have appeared at Pre-Lenten recitals in the past to render songs unfamiliar to the audience, not singing even one popular number. This big mistake is often made because the artist comes to the metropolis with an idea of "showing some class." Yet how different is the program given by some of our leading white singers—say Mme. Tetrzzini.

I have before me a review of a concert in which Mme. Tetrzzini sang recently, which appeared in the New York Evening Sun. I will reproduce one paragraph of the review to show how much at variance the foremost white soloists are with our ambitious colored singers. The review follows:

"Mme. Tetrzzini, who was in her best form, was down on the program for the 'Cello Nome' from Rigoletto, Gounod's 'Ave Maria,' with violin obligato by Mr. Franko, and the 'Mad Scene' from 'Luisa.' The encore which set the house wild was 'The Last Rose of Summer,' at the end of which brought the crowd

...singing back to the seats. The singer must have tripped at least ten miles over the big stage in coming out again.

THE CLEF CLUB CONCERT

Age 11-14-12
BY LESTER A. WALTER

QUITE ambitious was the effort of the Clef Club Symphony Orchestra to entertain the devotees of music at its sixth concert, which was given Thursday evening at Manhattan Casino, and it can be said that the endeavor was an exceedingly meritorious one. Heretofore the Clef Club has sought to delight the ear only, but Thursday evening some attention was paid to dazzling the eye as well.

Upon entering Manhattan Casino one was confronted by an usher clad in brilliant regalia, who escorted you to your seat with a decided military bearing. But the most spectacular sight was yet to come. Seated on and about the stage were nearly one hundred members of the Clef Club Symphony Orchestra arrayed in uniforms of various hue. Some of the musicians were dressed as French cavaliers, others as Hessians and others as English students. In order to lead additional color and brilliancy to the scene an expert electrician worked the spot light and multi-colored lights on the musicians and singers at pre-arranged intervals.

Although a large galaxy of music lovers attended the sixth presentation of the Clef Club Symphony Orchestra, the conspiring elements kept many away who had contemplated being present. All day Thursday the heavens wept copiously and taxi cabs, raincoats and umbrellas were very much in demand. However, the descent of raindrops in prodigal profusion did not tend to dampen the appreciation of those who listened to the musical and vocal numbers so efficiently rendered.

In many respects the Clef Club Symphony Orchestra is unlike other musical organizations which pay marked attention to classical forms of composition. In the first place the members can lay claim to being singers of some ability as well as players of instruments. Then, symphony orchestras usually present a program dealing in the compositions of one composer only. On one occasion the works of Beethoven are used; at another consideration is exclusively given the works of Wagner or some other great writer. With the Clef Club its program is always varied, and all numbers are more symphonic

than classical. No ponderous selections are given, and melody holds sway throughout.

The improvement in the work of the Clef Club Symphony Orchestra has been steady and marked, and it affords pleasure to observe how intelligently the numbers are interpreted and the truly artistic style in which they are handled. Each member of the Clef Club Symphony Orchestra shows more than ordinary aptitude in producing sweet sounds from his particular instrument and is deserving of laudatory mention; yet space will not permit the making of wholesale reference. However, there are two musicians who command interest at every concert that has been given by the Clef Club, namely, Charles A. Wilson and Wesley Johnson. They are always stationed directly in front of Conductor Europe, and impress all as being students of the cello. Their renditions always stand out in bold relief; their bowing is dexterous and skilful, brings forth expressive strains of richness and sweetness.

Keeping pace with his musicians in their march of advancement, James Reece Europe continues to show improvement as a conductor, and the harmonious unity with which his men work is evidence of his ability to conduct. He was ably assisted Thursday evening by William H. Tyers. Both were attired in white duck uniforms, while Conductor Europe's outfit was heavily laden with gold braid.

With twenty-six vocal and instrumental numbers on the program there was sufficient quality and quantity to please the most fastidious, and no complaint was heard about anyone not getting his money's worth. All the numbers were liberally applauded. From every viewpoint the affair was a success.

The program:

- "Clef Club March".....Europe
- Clef Club Symphony Orchestra.
- "Dreamy Italian Waltz".....Planchard
- Frank Douglas.
- "I'm the Guy".....Goldberg and Grant
- Dorley Wilson.
- The Right Quartet.
- Loguen, Tisdale, Thomas, Lightfoot, Edgar,
- assisted by J. Peter Staples.
- "To a Wild Rose".....McDowell
- Clef Club Symphony Orchestra.
- "Burglar Rag".....Pergam
- Wm. Parquette and James Hunt.
- William Robinson, in 10 minutes of
- meritment.
- "Fifth Hungarian Dance".....Strakos
- Clef Club Symphony Orchestra.
- "That Old Gal of Mine".....Van Alstyne
- Lloyd Gibbs.
- "That Mellow Melody".....Meyer
- W. F. Patrick.
- "Serenade Coquette".....Bartholomew
- Clef Club Symphony Orchestra.
- "Sands of the Desert".....Ball
- Emory B. Smith.
- "That Wedding Glee".....Black
- Thos. Bedford.
- "West Virginia Dance".....Creamer and Vedy
- Clef Club Symphony Orchestra.
- "Roly Boly Eyes".....Leonard
- Joe Boyd.
- "Tout a Vous".....Tyers
- Clef Club Symphony Orchestra.
- Ten minutes with the Harmony Four, vocal
- and instrumental.
- Allen, Lowrey, Woolford and Bush.
- "Million Dollar Ball".....Berlin

and again to kiss her hands to his admirers."

It would be a difficult matter, indeed, for Walter F. Craig to get a colored singer with lofty aspirations to come to New York and sing "The Last Rose of Summer." In fact he would experience much difficulty convincing the artist that it was just the proper thing to sing "Ave Maria," because these numbers do not afford opportunities for dealing profusely in cadenzas and other vocal flights. And yet Mme. Tetrzzini, one of the world's greatest singers, takes delight in rendering "The Last Rose of Summer," to the great delight of an enthusiastic audience.

Although the Negro is possessed of strong racial traits, and his folk lore songs and tales have attracted widespread attention, yet not a song was sung Thursday evening characteristic of the race. Even Dunbar was forgotten by Mr. Butler, who showed a preference for Kipling.

While reading an account of last Sunday's concert in Monday's Evening Sun I ran across the following:

"The greatest house, it was said, that ever was packed inside the walls of the great Hippodrome heard the Cantor Sirota's second concert in New York and cheered to the echo a Hebrew, 'Haben Jakir.' Both the Warsaw cantor and his conductor, Loew, preserved the atmosphere of the temple by putting on high hats during the singing of traditional religious songs of their people the world over. * * * Sirota's selections were again traditional Jewish melodies."

Jewish songs do not rank with Negro songs for melody, sweetness and tender expressions of sympathy, but many of us seem to be making a strong effort to get away from racial things which would serve us in good stead, although quite often we retain those traits which benefit us not. I do not maintain that at a recital all Negro folk songs should be sung; neither do I contend that all popular numbers should be used. But my belief is that the sooner we get down to earth and be more natural, the Negro along musical as well other lines, will learn to appreciate the worth of race consciousness.

COLORED ARTIST, DEAD

William H. R. Jackson Who Studied Art at Yale While Working as Butcher Expires at New Haven—Had Interesting Career.

Special to THE NEW YORK AGE

NEW HAVEN, Conn., Oct. 1.—The news of the death of William H. R. Jackson, a colored artist, who died Thursday, September 26, came as a surprise to all. The deceased was born in Suffolk county, Va., in 1854. His mother was an energetic woman, and managed to secure her and her sons freedom. Nothing is known of Mr. Jackson's father, other than he was a slave holder.

Mr. Jackson's early life was spent in the towns of Norfolk and Portsmouth, Va. His daily notes kept by himself

give clearly the life in the swamps, also his later life.

The losing of Mr. Jackson's first bank account failed to discourage him, and he saved sufficient money to get to New York City. The wonderful works of art displayed in the stores of New York made an indelible impression on him. He stayed but a short time in the metropolis, coming to New Haven. Here he found employment as an unexperienced butler in the late H. W. Farnham family.

He worked faithfully for the family, and in the course of a few years had accumulated sufficient money to accomplish his desire, that of painting. Mr. Jackson entered the Yale School of Fine Arts in the year 1880. His fellow students nicknamed him "Michael Angelo" after the famous painter. In 1883 the school awarded him with a certificate.

A year later Mr. Jackson married Miss Rebirth Davis, one whom he had loved in his early days. Mrs. Jackson died in 1898. After the death of his cultured wife, he worked at his art between times while at his occupation. He held exhibitions of his work in New York and New Haven. One of his paintings, entitled "The Silence Before the Squall," was exhibited at the World's Fair in New Orleans. He painted over a hundred different paintings. Some were landscapes, others portraits. He was quite a genius in coloring. Many charcoal and pencil drawings were found in his possession.

Mr. Jackson was highly respected by all who knew him. I was only four years ago that his health failed. He was retired on a pension by Prof. H. W. Farnham, his employer. Among the things found in his possession was an excellent collection of firearms old and modern, probably one of the best collections in Connecticut.

On Wednesday night, September 18, 1912, he was taken ill with Bright's disease. He was unconscious until Thursday, September 19, when he passed away.

His funeral was held on the following Saturday from the Lewis & Maycock mortuary chapel. The Rev. M. Cain of the Dixwell Avenue Congregational Church officiated.

Deceased is survived by four children: Murillo, Ahlu, Riberta, Tintoretto and Berona Jackson.

Wm. Stanley Braithwaite a Judge. BOSTON, Mass., Nov. 26.—William Stanley Braithwaite, who has attracted favorable attention as a poet, was one of the three judges who last week awarded Orrick Johns the prize of \$500 for his poem "Second Avenue." The contest was conducted under the auspices of the Lyric Year with a view to encouraging American poetry.

N.Y. Age 11-28-12

Chicago Stage Notes
Shelton Brooks, the comedian and author of "There'll Come a Time," who has been very ill, has been out on crutches.